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## Finnish Naturalisms : Entropy in Finnish Naturalism

Rossi, Riikka Johanna

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## Finnish Naturalisms

### Entropy in Finnish Naturalism

#### *Introduction*

In the history of Finnish literature the 1880s and 1890s are known as the period of Realism. A critical attitude to society and a striving towards change were prominent concerns within it.<sup>1</sup> Naturalism, on the contrary, has not been recognised in Finnish literature, or it has been regarded as an auxiliary current of Realism.<sup>2</sup> Only few researchers have given a role to Naturalism in the literature of the “period of Realism”.<sup>3</sup>

One reason for the rejection of Naturalism has been that it is conceived as an extreme phenomenon of documentation and scientific research as well as a garish depiction of ugliness and immorality, while Realism is understood to be more cautious and ethical. In the present article, however, I propose a new conception of Finnish Naturalism by “deconstructing” certain points of the traditional conception, such as the scientific nature and “ugliness” of Naturalism. I will also discuss the Finnish Naturalism at the close of the 19th century as a genre of its own. In my study a fruitful theoretical framework for the new conception of Naturalism is provided by David Baguley’s work *Naturalist fiction. Entropic vision* (1990). I formulate my concept of genre according to the view of types of literature presented by Alastair Fowler in his *Kinds of Literature* (1982).<sup>4</sup>

I shall first study the background of research on Realism and the cultural context of the period. I shall then analyse Naturalist works using the concept of entropy, and on the other hand, I will present a genre model constructed on the basis of these works: I view late 19th century Finnish literature in terms of three distinct forms of Naturalism, displaying dynamic, tragic and static entropy. For my analysis I have selected the works which are of most interest for my reading.<sup>5</sup>

#### *The vision of entropy*

The interest of late 19th-century Finnish writers in French and Nordic Naturalism has been acknowledged by research and reviews ever since their works appeared. Ideas and inspiration were sought from abroad.

For example, Juhani Aho, Teuvo Pakkala and K. A. Tavaststjerna spent time in Paris studying Naturalism. The works of Émile Zola and Henrik Ibsen were discussed in the Finnish press, and the writings of Norwegian Naturalists, such as Alexander Kielland and Jonas Lie, were translated into Finnish. Nationalist-minded critics, however, sought to deny the existence of Naturalism in the works of Finnish authors. In the 19th century the pro-Finnish *fennoman* movement<sup>6</sup> sought to reinforce the national identity of Finland, at that time an autonomous Grand Duchy of the Russian Empire. *Fennoman* ideology especially subscribed to the ideals of the unadulterated purity and virtue of the nation, and the movement called for literature to support its aims. Accordingly, literature was expected to depict Finnishness in positive terms. Degenerate literature such as Naturalism was not accepted.<sup>7</sup>

Paris, a hotbed of eroticism and a city of dangerous liberties, enjoyed great popularity among these writers. Juhani Aho was criticised for drawing impulses for his novel *Yksin* (Alone, 1890) from “the sewers of Paris”. Critics felt that Naturalism was a dangerous European contagion, which should not strike root in the soil of the “young” and “healthy” Finnish nation.<sup>8</sup> It was feared that Naturalism would upset the equilibrium of society. “For the most part, literature appears to mean the corruption of readers by mixing concepts and exciting passions with its lewd depictions,” were the comments of the cultural journal *Valvoja* in an article on the problem of prostitution.<sup>9</sup> The fear of the polluting influence of Naturalist literature shows the fragility of the young nation and its social order. Even for the optimists, who believed in the future of the nation, the threat of disintegration was evident.

On the other hand, the fear of collapse and destruction was reflected in the comments of the Naturalist writers themselves: “From where does that disintegration come that prevails in cultural life, that state of illness in which all mankind is suffering?” asked the author Minna Canth in a letter.<sup>10</sup> Teuvo Pakkala, in turn, saw the problem as one of a lack of strength and of self-immersion and lamented: “Everywhere one comes across slackness, coldness and pessimism.”<sup>11</sup> “The world is full of evil,” Juhani dramatised his opinion of society.<sup>12</sup> The idea of man and the community balancing on the brink of disintegration was also present among European thinkers. For example in Hippolyte Taine’s theories, a balanced, normal person was mainly presented as an exceptional case. Equilibrium meant victory over forces threatening the mind, such as insanity, illness and primitive impulses. Taine compared the mind of man to a slave that must survive in a circus arena full of bloodthirsty wild beasts.<sup>13</sup>

This vision of cultural disintegration offers an interesting viewpoint on literary texts too. Research has associated the concept of entropy, disintegration, with Naturalist works: an entropic process leading to destruction and decay is played out in the world of these works.<sup>14</sup> Borrowed from the natural sciences but metaphorically understood in literary research, entropy essentially means disintegration, increased disorder in a system, and the decaying of matter and energy. The idea of entropy is associated with the dynamics of balance and imbalance which

had already been discussed by Zola in his theory of Naturalism, particularly in his treatise *Le Roman expérimental* (1880). Zola regarded society as a circular organism similar to the human body, in which damage to one organ would make the whole body of society ill and upset the balance of the community.<sup>15</sup> According to Michel Serres, Zola's *Les Rougon-Macquart* series of novels is organised as a circular system in imitation of the principles of thermodynamics. Zola's texts manifest the poetics of entropy: movement between entropy and balance, between ever faster disintegration and static order.<sup>16</sup>

A genre model which I have developed to describe late 19th-century literature in Finland, presents the variations of entropy appearing in Naturalist literature. The model consists of three modes of decay: dynamic, tragic and static entropy. These entropies are not mutually exclusive but can also describe different aspects of one individual work. They will also mix in chronological terms. The order of presentation – dynamic, tragic and static – does not signify any historical order of appearance.<sup>17</sup> The purpose of my genre types is thus to characterise the features of Naturalist literature and not to classify works in fixed categories.

By using this scheme of different entropies I outline the family resemblances between works. Of interest here are the relationships of the individual works with the thematics of the genre. How do individual motifs contribute to constructing the entropic vision characteristic of the genre? How do texts transform, vary, parody or challenge the themes of the genre and discuss the poetics of disintegration? The family resemblances shared within the genre serve as a means of communication – for writers this genre is the repertoire of variations and for readers a code of interpretation. The genre has a historical dimension, for the phenomena articulated within it can be understood in relation to other cultural discourses of the period. When making up a Naturalist family of texts, however, it is the literary works themselves which are of most importance.

### *Dynamic entropy*

In dynamic entropy emphasis is placed on the character's own degenerate and immoral activity, which furthers the process of destruction. The works of Kauppi-Heikki<sup>18</sup> (1862–1920) are good examples of dynamic entropy. Originally a farmhand and later a schoolteacher, Kauppi-Heikki depicted a rural milieu, but he did not paint a flattering picture of the peasantry. The eponymous protagonist of his novel *Laara* (1893) is a poor cottager's daughter of unscrupulous nature. During a famine she leaves her home with the intention of marrying a rich man. Laara marries an old widower, but at the same time enters into relationships with the farmhand of the property and the neighbouring farmer. Children are born in and out of wedlock. Her sexuality helps Laara to become a rich farm owner. With her deceitful acts she spreads suffering throughout her environment: the men with whom she is involved always have to pay for it.

The principal character in Ina Lange's (1846–1930) novel "*Sämre folk*". *En Berättelse* ("Rabble". A Story) from 1885 is a destructive seductress along the lines of Laara. Ina Lange, a woman author, who wrote in Swedish and published her works under male pseudonyms, came from a completely different cultural background to Kauppi-Heikki, but what the works of both have in common is that they depict the decadence of the common people. The principal character of "*Sämre folk*" is propelled by her "low nature". Raised in a poor home in Helsinki, Nadja becomes a chorus girl in Helsinki who seduces upper-class men. She goes on to become a "wildcat" who casts her spell on men in St. Petersburg. She finally ends up as a bar singer in Moscow. While seducing men and leading them to ruin, Nadja functions as the dynamo in processes of destruction taking place in the novel.

Dynamic entropy underlines the biological nature of disintegration, destructive drives and instincts. A central motif in it is stressing the catastrophic influence of the female body, a theme already familiar from the literature of Antiquity. The mythical femme fatale interested contemporary physiologists and physicians, whose theories of hysteria, prostitution and heredity inspired the Naturalists. In *Laara* and "*Sämre folk*" the female body is the starting point of the entropic process. The principal characters of both works use their bodies in order to rise in society, but the body also becomes a factor threatening the order of the community. Jealousy among Laara's men leads to a knifing scandal in the village. Nadja, the Finnish "Nana", in turn poisons the upper class with her body. Threatening public scandal, she extorts money from her lover, an officer in Helsinki, and in St. Petersburg her affair results in wrecking a bourgeois marriage.

Characteristic of dynamic entropy are the quick peripetias of the plot, such as sexual fall leading from innocence to decadence. The rhythm of the narrative is marked by the protagonist's fall into misfortune, a momentary raising of hopes and a new fall. Nadja's career in the theatre ends in catastrophe when she comes on stage drunk, but this is set right by a new life in Russia. Laara, on the other hand, is almost killed in the middle of the novel when she is knifed by mistake. Patrick O'Donovan, who has studied Goncourt's novels, notes that the body as the focus of the texts is reflected in the narrative structure of the works.<sup>19</sup> This is what David Baguley points out, too. In the texts, which he assigns to the Goncourtian type, the plot is given rhythm by a series of falls, either as sexual falls in concrete terms or metaphorical "falls" into misfortune.<sup>20</sup>

Finnish nationalism in the 19th century took the Finnish peasant as its ideal, a person who was supposed to be a pure and unspoiled child of nature. The educated classes wanted to see their ideal of the common people as humble, hard-working, God-fearing and loyal to the national intelligentsia. But in Naturalist works, the dynamic entropy of the forces of decay break down these national ideals of the 19th century.<sup>21</sup> Among the common people depicted by Kauppi-Heikki, drunkenness, premarital sex and adultery predominate, and the marriages presented in his works are transactions for the purpose of financial gain. Kauppi-Heikki's

*Kirottua työtä* (Accursed Labour) from 1891, in particular, reveals the fragility of nationalist ideals with its criticism of the ideology of popular education and literacy. In this book, a farmer teaches his daughter Anna-Liisa to read and write. She soon begins to correspond with a hired hand of the farm, which results in an affair. She becomes pregnant and gives birth to a child out of wedlock. Her fall ultimately leads to the ruin of the whole family. The “accursed work” of the novel was literacy leading to promiscuity and unwanted pregnancy. –“That work was accursed, and may it be so,”<sup>22</sup> ranted her father in anger.

The common people of dynamic entropy are represented as a homogenous mass driven by shared biological instincts. Even though a story may be told via an individual, its commonplace nature is also often alluded to. Anna Liisa of *Kirottua työtä* is not the only fallen one in her village, but the danger of sexuality is always present in her community. At the beginning of *Kirottua työtä*, the farmer sacks foul-mouthed hired hands trying to lure girls to the hay barn. “Girls, in want of men, flirting where even boys are to be found, and the boys doing likewise,” says a matchmaker, expert in marital transactions, while telling of his own son, whose daughter was conceived before the wedding.<sup>23</sup> People driven by instinct react to each other like chemical substances. In “*Sämre folk*” a young student cannot resist the attraction of Nadja and her “southern” and “warm-blooded” nature. His will is powerless against his lower instincts.<sup>24</sup> This mechanistic aspect of decadence had already expressed in the theories of Naturalism. In his breakthrough novel *Thérèse Raquin* (1869), Zola wanted to create “soulless” people whose actions are dictated by their blood and instincts. The adultery which took place between Thérèse and Laurent was like a chemical reaction – they hardly spoke to each other before making love for the first time.

The “soullessness” of decadence is also underscored by comparing man to an inhuman machine. The young student is fascinated by Nadja’s “magnetic” and “electrifying” nature.<sup>25</sup> On the other hand society as a whole can be represented as a mechanism with a chain of disintegration taking place. An example is Minna Canth’s *Köyhää kansaa. Kuvaus työväen elämästä* (Poor Folk. A Description of Workers’ Lives) from 1886, a depiction of the urban working class. This novel contains intertextual connections with Zola’s *Germinal*. Canth was the leading Finnish woman author of the period and the only woman Naturalist to write in the Finnish language. *Köyhää kansaa* is a typical work in the oeuvre of Canth, who gained her reputation by her depictions of women’s tragic fates; it describes the gradual descent into insanity of Mari, the mother of a working-class family. Even though the work describes Mari’s tragedy, the community of the poor is like a machine producing destruction. In walking the streets, Mari meets a woman whose distress is even greater than hers, and at the end of the novel Mari is committed to an asylum only to take the place of an inmate who has just died. The decadence in Canth’s work progresses in a circular manner, adopting Zola’s idea of society as an organism, in which the decay of one part will ultimately destroy the rest. After Mari descends into madness, the symp-

toms of mental disintegration pass on to her daughter and husband: the daughter suffers from phobias and the husband tries to avoid losing his sanity by sleeping.

The narrative structures used in dynamic entropy emphasise its “mechanical” entropy. External focalisation dominates the narrative, thus avoiding a depiction of the internal processes of the individual. “Her own small child died from lack of care in the house of a ‘child-loving madame’ in Punavuori,” is all that is said in “*Sämre folk*” of Nadja’s illegitimate child – what Nadja thinks of all this is not told.<sup>26</sup> Likewise, Kauppi-Heikki’s characters are sketched in sparse terms, as if they were only half-persons. *Kirottua tytöä* does not give Anna Liisa’s appearance in concrete terms, not even her face. In fiction a character generally has a structuring element to it; the objects and events of fiction exist in one way or another because of the character.<sup>27</sup> However, things are partly different in dynamic entropy, where the most important thing is to present the process of degeneration, which “uses” the character in order to be realised. The decay emphasised in the narrative is complemented by accurate descriptions of ugliness, for example Nadja’s unclean, cockroach-ridden stepfather in “*Sämre folk*” or the stinking, filthy asylum cell at the end of *Köyhää kansaa*.

Despite their pessimistic world view, Naturalistic works often contain in masked form the conventions of romantic and idyllic literature. Kauppi-Heikki, for example, employs the repertoire of the folk tale in *Kirottua tytöä*. Anna Liisa is the ideal woman of the fairy-tale, the beautiful, only daughter of the rich “king”. The father-king has to wield his whip to fend off suitors, coming from near and far, from entering Anna Liisa’s room in the night like the princes climbing into the princess’s tower. Then Anna Liisa rejects the role of the passive princess, runs away from home to a dance, begins to correspond with the hired hand of the farm and becomes pregnant. Instead of a prince and half the kingdom, Anna Liisa is given a drunkard of a husband who leads the farm to ruin. The story turns the fairy tale upside down: in this manner Naturalism takes the form of an antigenre to romantic literature, deconstructing the values of romantic literature.<sup>28</sup> The world of idyllic literature can, however, live on in the beliefs of the characters – in Laara’s fantasy the world beyond her immediate home region is a fairy-tale land of happiness. Yet in the reality of the novel it proves to be a community dominated by envy, greed and the pursuit of personal gain, and Laara herself is an integral part of the corruption of this world.

A different caricature of romantic love is presented in Minna Canth’s 1887 novel *Salakari* (Pitfall), describing a bourgeois housewife committing adultery. Her adultery lacks all the noble and heroic qualities attached to it as a motif of romantic literature, such as the idea of lovers as kindred spirits or descriptions of the illicit act as an exciting and fascinating adventure. The location of the act, a counter-topos of the *locus amoenus*, is a dark, cold, wintry forest by an ice-covered lake, with the cold, frozen ground as the lovers’ bed. The consequences of the act are



disastrous. As if to punish the adulterous mother of the novel, her son dies, and before long she too loses her life.

Antigenres are often thought to parody, mock and ridicule the noble values of the opposite genre.<sup>29</sup> The reversal of the conventions of idyllic and romantic literature in dynamic entropy does not, however, produce a comic effect, but rather demonstrates the decay and suffering of man and society. The conventions of fairy-tale are only used to demonstrate the entropic nature of the world: in the reality of Naturalism, the world of romantic and idyllic literature cannot survive and its dreams are an empty illusion. The conventions of fairy-tale thus do not seek to mock its idyll or to bring down the lofty as in parody<sup>30</sup>, but are used to criticise the world of the Naturalist work itself. Accordingly, the idyllic genre serves rather as the means of bringing down the lowly. The rabble, already miserable and poor, is cast further into misfortune, and the foundations of life, already rotten and shaky, collapse. In “*Sämre folk*” Nadja and the student reminisce about playing princes and princesses as children. Nadja’s fantasies of a “royal kingdom” come to an ironic end. She makes her way to the Russia of the tsars, where the opulence of the Kremlin palaces can be seen from outside, but her own realm proves to be a dark, smoke-filled bar, inhabited by a rabble in Moscow. In this kingdom the last will not be the first, as promised in the Gospel, but as noted by the narrator of “*Sämre folk*”: “He who has a great deal will receive more, and those who want will lose what little they have”.<sup>31</sup>

### *Tragic entropy*

In dynamic entropy, the characters themselves contribute to the process of destruction. But there are also characters in Naturalism who seek to anticipate and prevent possible ruin and decay through their own acts. Such characters are Elsa in Teuvo Pakkala’s (1862–1925) novel *Elsa*, and Junnu, the principal character of Juhani Aho’s (1861–1921) *Maailman murjoma* (The Outcast) from 1894. Pakkala was a teacher of French and Finnish who is particularly known for his short stories about children. Like most of Pakkala’s works *Elsa* is set in his home town, a port in the north of Finland. In *Maailman murjoma*, Aho – like his friend Kauppi-Heikki – describes the Eastern-Finnish countryside. Accorded the status of national author, Aho was professionally active as a journalist and involved in the *Fennoman* movement.<sup>32</sup>

These works by Pakkala and Aho offer an interesting perspective on the connections between Naturalism and tragedy. In late 19th-century Finland, tragedy was already a well-known literary genre. Shakespeare’s plays were translated into Finnish and performed at the Finnish Theatre in Helsinki, and Aeschylus and Sophocles, among other classics, were translated into Finnish too. In terms of genre theory, the relationships of tragedy and Naturalism can be described by using Alastair Fowler’s concept of mode. In Fowler’s theory, modes are linked with some themes and motifs typical of kinds, and they always have an incomplete reper-



toire, a mere selection of the corresponding kind's features, from which overall external structure is absent.<sup>33</sup> Likewise, although Naturalist works cannot be called tragedies, they can be linked to some key themes of tragedy.

Tragic entropy plays out the peripetia of tragedy. Peripetia, which can be regarded as the core of tragedy, means that a person with good intentions ultimately "scores" negative results. This kind of peripetia plays an essential role in Aho's *Maailman murjoma* and Pakkala's *Elsa*. The protagonists seek to do what is good and right, but they are ultimately drawn into doing bad and evil things and ultimately into ruin. Junnu in *Maailman murjoma* is an orphaned farmhand who is mocked and harassed by those around him, but despite this mockery he seeks to show consideration for his fellow man, even those who torment him. He is conciliatory and appeasing, and finally moves away to live in the wilderness. Elsa, in turn, is an angelic girl, hard-working, virtuous and God-fearing. She goes to religious meetings and tries to keep on the straight and narrow in all that she does, to avoid sin and follow the Christian commandments. At the beginning of Pakkala's novel Elsa's mother meets a dying man who predicts that things will go badly for Elsa. The prediction of "Teiresias" is borne out: Elsa is seduced, gives birth to an illegitimate child and, despised by her community, finally dies. The upper-class father of the child survives untarnished, marries respectably and even serves as an official in the auction in which his son by Elsa is sold into service. Junnu is also doomed. He loses his home because of a railway line built into the wilderness and becomes a violent, deranged avenger, who tries to derail a train on the new line and dies as a result of his own act of vengeance.<sup>34</sup>

What is typical of tragedy is that life has actually ended before death, with the loss of both dreams and self. Elsa and Junnu experience a death of this kind. At her hour of death, Elsa, a fallen woman, is an outcast from her community and the object of its derision. She no longer has any hope of happiness in love. Junnu is also dispossessed of everything. His landlord sold Junnu's croft and its fields to the state, which tears down the house that Junnu built with his own hands. A railway engine has killed his cow, and the other hired hand of the farm has almost tortured Junnu's horse to death. People have teased and betrayed him. By the end of his life, Junnu has actually lost his reason as well – he wanders in the forest seeing invisible spirits.

At the end of *Maailman murjoma*, Junnu is walking through the forest into the wilderness. For a moment, he forgets his plan of revenge and asks:

What has he done to make people so merciless to him, and for the world to mistreat him so? Did he not always try to serve it, and to be conciliatory with those against whom he may have transgressed? Did he not always leave them in peace and run away from them? Did he not step aside to let them drive by? Why did they chase him away even from there? (Aho 1894/1951:327).

Junnu hopes that the truth will come out. What merciless fate is it that drives him to ruin? Junnu tries in many ways to understand the senseless mystery of fate. For example, he thinks of his mother, a fallen woman who – like Junnu – was mocked by others and jailed. Elsa also ponders the reasons for the conflict between her acts and her fate. She feels that she “had not transgressed against anyone, no one at all”, but had come to ruin. In tragic entropy, of paramount interest is the question of anagnorisis – “recognition” associated with tragedy.<sup>35</sup> In *Poetics* Aristotle defines anagnorisis as the dawning of the truth – as the recognition of a person, event or state of affairs.<sup>36</sup> At the moment of his ultimate doom, the hero of a tragedy nevertheless becomes aware of the factors that contributed to his fate. Regardless of his doom, the hero becomes aware of his own humanity and life, and achieves a whole identity.<sup>37</sup>

For Elsa and Junnu, however, it proves difficult to comprehend the reasons for their ruin, because all reality appears to be working against them. Not only poor and oppressed by society, they also encounter the meanness and mockery of other people, in particular the people of their own class – Junnu’s worst tormentor is a farmhand like him. “A cat will not torture a mouse like people torment each other,” ponders Elsa.<sup>38</sup> Even God is of no avail. In his zeal, a clergyman preaching to Elsa about sin and fornication appears like a representative of the devil. Through their anagnoristic questions, no truth dawns, rather everything becomes more blurred rather than clarified. Junnu loses his sense of reality. He begins to have visions and imagines that the trolls of the forest are throwing stones at his cabin. Elsa falls ill, withers and dies. Roland Barthes has pointed out that in Naturalism the healing effect of anagnorisis often remains unrealised. According to him, Zola’s *Nana*, for instance, operates only as a means, a destructive mechanism. The characters lack the power of understanding, which they have in classical tragedy.<sup>39</sup> In moving to modern drama, anagnorisis changes character: the characters gradually cease to know who they are, or what is truth, reality, right or wrong.<sup>40</sup> In tragic entropy, anagnorisis dissolves into non-identification and the loss of self – the disintegration of identity instead of becoming whole.

However, some researchers have questioned the existence of tragedy in the 19th century. George Steiner, for example, suggested that the 19th century marked the death of tragedy. According to Steiner, modern ideologies appealed to the perfection of man and believed in the possibility of social progress. With the introduction of a modern and scientific world view the mythical conceptions of the world view of tragedy, such as the revenge of the gods, could no longer be cited as the reason for human misfortune.<sup>41</sup> One of the prime conditions of tragedy was that the universe is not completely rational, but contains uncontrolled forces which make people commit senseless acts.

The scientific world view attendant to Naturalism, however, was not very modern or scientific in the present sense of these terms. Nature was seen to be the domain of spiritual and vital forces. An article in the Finnish cultural journal *Valvoja* in 1885 noted that in the “chaos of atoms, each of the atoms, unbeknowns to one another, only follows its own

nature, developing its internal force".<sup>42</sup> Moreover, many scientific theories sought to reinforce existing cultural preconceptions and beliefs, as demonstrated for example by Cesare Lombroso's claim that all women were prostitutes in primitive cultures, and woman was therefore in danger of falling into atavistic regression, her original state.<sup>43</sup> Hereditary degeneration, of which Naturalism gained reputation, can also be seen as a variant of old myths. The inheritance of the forms of degeneration resembles a motif found in Greek tragedy and the Old Testament: curses cast on families and the depiction of a vengeful God who makes posterity pay for the sins of the forefathers.<sup>44</sup> Even Zola noted in his theory of Naturalism that many phenomena in the world remain to be unknown and that scientific observation of the outside world always includes interpretation and assumptions.<sup>45</sup> In his experimental novel, Zola did not primarily put emphasis on the original cause of things, but on how different phenomena were associated with each other. According to Zola, the novelist's task was to establish the "comment des choses" while the "pourquoi des choses" – the reason for things – was the task of philosophers.<sup>46</sup>

More importantly, the tendency to explain reality in rational terms was not evident in the depictions of literature. The motif of the railway in *Maailman murjoma* serves as an example. In the story of Junnu, the author Juhani Aho was inspired by Zola's novel *La Bête humaine* (1890), in which a train is given human and animal traits. For Junnu, the train is a magical phenomenon, drawing him "irresistibly to the track".<sup>47</sup> The train is identified with Junnu's human tormentors and it appears personified in his dreams, "tearing the roof off his cabin and pressing him face down on the ground".<sup>48</sup> The train sets in motion Junnu's final collapse. The "shining, taunting, meanly hissing locomotive" launches a reaction of fear in Junnu and he loses his mind.

He felt as if he were being ambushed by invisible spirits of hatred, watching him from the woods, reaching out to grab him by the feet, whistling and hissing around him. (Aho 1894/1951:329)

The features of the train are spread into the surroundings. All of a sudden, the environment contains living spirits and uncontrolled organic energies. Man is no longer superior to the reality that he encounters, a viewer in possession of phenomena. The depiction of tragic entropy shows that Naturalism is not restricted solely to the minute documentation of everyday reality that is observed with the senses. Christophe den Tandt, who has studied American Naturalism notes that Naturalistic writing "exceeds" the strategies of the Realistic representation of everyday reality. There are unobservable levels in the world. Reality is not the totality of Lukácsian Realism<sup>49</sup>, a "knowable community", a familiar and delimited entity the factors of which can be known and understood.<sup>50</sup>

The uncontrollable forces depicted in *Maailman murjoma* are present not only in the train and the forest peopled by Junnu's imagined spirits but also in Junnu himself. He suffers from violent fits in which he loses

his sense of reality. Like Jacques Lantier, the principal character of Zola's *La Bête humaine*, Junnu is also a human beast combining the traits of a human being and an animal of instinct. The motif of the human beast is also brought forth in Lange's "*Sämre folk*", in the character of a deranged man who murders his brother. Like Junnu, he is a large ugly man. Junnu is described as a lanky, swarthy man of deformed proportions.

*Maailman murjoma* begins with a scene in which Junnu tries to kill his tormentor by throwing a large rock at him. When committing this act, Junnu loses his sense of reality, "the world turns red and yellow", and the contours of the earth and the forest are blurred. Only after setting out into the wilderness, he realises that he almost killed a man, and is shocked. His actions are not conscious, premeditated or evil. Instead, he becomes aware of himself only afterwards. The characters in Naturalistic writing often have a strong feeling of an all-powering second self which disappears at times, but will time to time return to disturb normal activities.<sup>51</sup> Junnu has to struggle with himself in his fits. After being irritated by people, Junnu usually grabs "some object his own size", throwing it away "to calm his spirit" as if ridding himself of his double.<sup>52</sup> The theme of the second self, the double, appears in the novel in that Junnu is associated with a tragic avenging figure in Finnish mythology, Kullervo of the *Kalevala*.<sup>53</sup> Junnu's actions are thus steered by a mythical self, an inherited avenger role, "Kullervo" forcing himself into the events of the novel. The "heritage" of Kullervo in the guise of Junnu manifests itself, however, only as defiance and a desire for vengeance and not in the form of heroism. Kullervo kills his enemies, succeeding in his revenge and fulfilling the role of the hero, while Junnu only manages to destroy himself.

Naturalism thus has relations with many genres – such as fable, tragedy and folk tales. On the other hand, Finnish Naturalism clearly communicates with other European literature. Dialogues with different genres and the search for models from abroad are partly explained by the specific culture-historical situation of texts. At the time, literature in the Finnish language was only developing and there was only a minor domestic literary tradition. On the one hand the multigeneric character of Naturalism puts Zola's claims of the non-literary and "scientific" nature of Naturalism in a critical light, and demonstrates that Naturalism as a genre is highly aware and conscious of other genres.<sup>54</sup> On the other hand, the heterogeneous nature of Naturalism<sup>55</sup>, its "bastard nature" conforms in a sense with the overall poetic of entropy in the works. The requirements of classical poetics are not respected: the boundaries of genres are disrupted and broken down.<sup>56</sup>

### *Static entropy*

In *Laara* and in *Köyhää kansaa*, degeneration proceeds at a dynamic pace. At the end of *Laara* by Kauppi-Heikki, Laara's beautiful face becomes ravaged by illness. The character Mari in Minna Canth's *Köyhää*

*kansaa* evolves from a self-sacrificing mother into a screaming human animal. On the contrary, Juhani Aho's novel *Papin rouva* (The Wife of a Clergyman) from 1893 describes in a slow tempo the unhappy marriage of Elli, the wife of a rural clergyman, and her summer-long relationship with the pastor's old schoolmate. The reader is motivated to expect and wait for a scene of infidelity, but this never takes place; the student Elli loves eventually leaves the vicarage and the novel ends in the disillusionment of love, repeating a disappointment that she had experienced in her youth. *Papin rouva* is characterised by the repetition of events – Elli's life repeats the fate of her mother. The stagnant nature of the story is emphasised by intertextual repetition. The combination of characters show that Aho reiterates the events of Gustave Flaubert's *Madame Bovary* (1857) and Victoria Benedictsson's Bovary version, *Fru Marianne* (Madame Marianne) from 1887.<sup>57</sup>

From a dynamic process we have moved into a world of static repetition. The difference in the plots of the Naturalist works can also be described with reference to Tzvetan Todorov's concept of the mythological (mythologique) and the gnoseological or epistemic (gnoséologique, épistémique). The works by Kauppi-Heikki and Canth clearly implement a mythological type of plot in which the narrative seeks to represent a change of events in relation to the conditions prevailing at the beginning of the story, a transition from one space to another – from A to non-A.<sup>58</sup> As in the gnoseological plot type as defined by Todorov, such progress in the plot, changes and activity are not important in *Papin rouva*. What is primary in this type of plot is the understanding of phenomena and apprehension of the events, an orientation towards knowledge, gnosis. What is the meaning of life amidst Naturalistic suffering? *Papin rouva* gives a nihilistic answer to this important question: Elli's existence is one of atrophying to the state of life being nothing.

Moving with her husband from her childhood home to the vicarage of Tyynelä, Elli enters her new bedroom for the first time and thinks:

But entering this room with its two beds in a row and seeing the window-panes half-covered with snow on the outside, she felt as if she were buried alive. (Aho 1893/1951: 233–234.)

The mental vista on to which Elli's window opens is a desolate one, for the outside world can barely be seen through the snow-covered window-panes. In Elli's words, life is the experience of being buried alive, dying alive. In the silence of the vicarage Elli forgets the passing of time. "Weeks and months have passed leaving hardly a trace, like raindrops one after another on a rainy day, falling into the sand so slowly and with such annoying boredom."<sup>59</sup> Life is running into the sand, crumbling slowly like a process of erosion. *Papin rouva* is a prototypical example of what I would call static entropy: its undercurrent is negation, it is a non-novel, non-progress, non-happening and non-development, a paradoxical non-existence.

Besides a static plot, *Papin rouva* takes a distance from the historical context in which the work is inscribed. The events of the novel are con-

nected in only a loose manner to the world. The distant scene of events of the story is far from the rest of the world – far from other settlements and a day’s journey from the nearest town. Connections with the world at large and contemporary issues, touch it only through Olavi, the former schoolmate of the vicar and Elli’s beloved never-forgotten, a student who arrives in Tyynelä almost directly from Paris. The depiction of concrete events is secondary. More importantly, *Papin rouva* is an account of the inner process of a person, Elli’s subjective world with its fantasies. Georg Lukács pointed to the privatisation of history in Naturalism. Instead of a common, shared reality, Naturalism undertakes the subjective depiction of the individual. Lukács maintains that Naturalism launched an “anti-historical” tendency: the human condition has no social benchmarks, instead, existence is characterised by a Heideggerian *Geworfenheit ins Dasein*.<sup>60</sup>

Presented through internal focalisation, Elli’s fantasies open up a completely different world to that of her static everyday reality. In fantasy everything is possible: the ship that Elli awaits in her dreams will come to the vicarage pier and its captain will save her and take her to Helsinki. In her fantasies, the pastor drowns in the lake while Elli and Olavi are both rescued. The illusions free her from melancholy, but are nonetheless doomed to die amidst the middle-class everyday life of the vicarage. In static entropy life entwines chiasmatically completely opposite elements: the mercilessness of the outside world and dreams, an intact bourgeois façade and disintegration within the mind. Having collapsed, these fantasies only generate the torment of dying alive. “But she will always remember him, always letting the wound bleed until the blood has run dry,”<sup>61</sup> Elli thinks when the student has left the vicarage. The character in static entropy has to be aware of his own suffering, bearing in a sense a double load of pain in comparison with the characters of dynamic or tragic entropy who have the “easy way” of physical death.

The change that takes place in static entropy in the depiction of overall historical reality is also underscored by the fact that *Papin rouva*, like *Maailman murjoma*, is linked with intertextual references to Finnish mythology, a mythical, fictive history of the Finns passed on in oral tradition: the *Kalevala* and the *Kanteletar*.<sup>62</sup> In *Papin rouva*, the most distinct reference to myth is in a fantasy passage set in church at the beginning of the text, in which Elli is compared to the maiden *Aino* in the *Kalevala*.<sup>63</sup> Her habit of sitting on a rock on the shore of a lake and waiting for her rescuer to come by water, also has parallels with many other women figures of Finnish folk poetry: the character of a woman waiting for a man to come from the sea is a familiar motif both in the *Kalevala* and the *Kanteletar*. The introduction of myth into *Papin rouva* and *Maailman murjoma* is a way of participating in a debate on knowledge and the nature of reality. The theories of Naturalism proceeded from the positivist idea that reality could be grasped by investigating it scientifically. The objective was the demythologisation of reality, the investigation of reality with the aid of scientific knowledge. It can be presumed that rational knowledge of reality runs counter to the mythical



representation of reality: science emerges as the opposite of myth, as a result of the loss of the enchantment of myth.<sup>64</sup> Static entropy, however, paradoxically seeks to restore the legendary allure of reality, which was denuded and made ugly by Naturalism. Myth offers an alternative for the bourgeois everyday world. In the *Kalevala*, Aino avoids a repugnant marriage by drowning herself in the lake. In Elli's fantasies things are even better: Elli is only believed to have drowned, but "in reality" she was rescued from the lake shore by a man who takes her far away. Of course, the opportunity provided by myth is realised only in fantasy. In the real world, fantasy remains fantasy.

Even the internal analepsis, which depicts Elli's honeymoon, her crying in her mother's arms, the sledge taking her brutally from home, her journey on a cold, bleak winter's day, alludes to a mythical world. This analepsis refers to the many poems of the *Kanteletar* that were meant for the bride leaving home to be married. In these poems the descriptions of the future home of the bride are tinged by melancholy and fear. The separation from the old home is like banishment from Paradise. Moving into the bridegroom's home is a step towards death, as described in a folk poem on the lifespan of a woman:

So is she made,  
even as cradled girl,  
to go from father's home to marital stead,  
from there to the realm of the dead.<sup>65</sup>

In the frame of reference of folk poetry, the scene of *Papin rouva*, a vicarage named Tyynelä is associated with the phonetically parallel Tuonela, the Hades in Finnish mythology. The journey to Tuonela is also underlined by the scene of arrival in Tyynelä: as Elli looks out of the snow-covered windows and she feels that she is buried alive.

Naturalism has traditionally been associated with an unvarnished depiction of reality, which does not eschew dirt and filth and ugliness. "You deliberately tread on the laws of beauty, drawing out ugliness of all kinds," wrote a Fennoman poet offended by Minna Canth's Naturalism in a poem dedicated to Canth.<sup>66</sup> But beauty instead of ugliness dominates the description of static entropy.<sup>67</sup> *Papin rouva* is famous for its depiction of nature. The lyrical beauty of nature culminates in a scene in which Elli and the student climb to a lookout and the "adultery" takes place – a passionate kiss. The journey to the lookout passes through an idyllic forest. The beauty intoxicates Elli and kindles her old dream of climbing ever higher away from her existing reality.

They walked through a dense-grown thicket, rising for a long while along a path where they could not see anything around them. But the forest was like an illuminated place, full of light coming from all directions. Far-off waters and open reaches glimmered between the trees to the left and the right. They would have liked to go faster, to leave the winding path, and run straight ahead or stand on their toes and jump to see over the tops of the trees. (Aho 1893/1951:346)



The journey of Elli and the student to the hill which Elli has named as the Pinnacle of the Temple passes in an almost sacral mood. Aho uses religious rhetoric in his depiction of the journey. The stand of pines is a "sacred grove", while the forest is a "church vault". In 1893, in an article on Finnish landscapes Aho compared the experience of natural beauty to the religious experience of a pilgrim. At the Pinnacle of the Temple Elli and the student are blinded by the ecstasy of paradisiacal nature: the rest of the world below seems distant and forgotten. For a moment, Elli becomes the active heroine of her dreams and kisses the student with fervent passion. The kiss under a tall birch, however, becomes like the picking of the fruit from the tree of the knowledge of good and evil. The idyll is shattered and Elli says that the kiss was "the first and last time". Her return to the normal world is bitter.

Thus underlying the lyrical beauty of nature looms disintegration. This conflicting combination of beautiful and horrible shows resemblance to what Philippe Bonnefis points out about depictions of nature in *La Faute de l'abbé Mouret*: they express not only fascination but a discourse of perversion and death.<sup>68</sup> The beauty of paradise produces a nauseous overdose, *nausée*. The same impression is given in K. A. Tavaststjerna's novel *Hårda tider* (Hard times) from 1891, when the depiction of the arrival of famine-causing summer night frost emphasises the exceptionally beauty of the evening. Miss Louise is playing the piano with the soft, silvery tones accompanying the frost descending on the fields. It is as if fairies dressed in mist were dancing enchantingly in the moonlight. But it is a danse macabre that spells famine. By morning, the grain crop, the mainstay of the coming winter, has been lost.

On the other hand, colour symbolism betrays unexpected depths under a beautiful surface. In *Papin rouva*, Elli and the landscapes of the novel are continuously and markedly in blue.<sup>69</sup> This motif is made evident from the first pages of the book, when Elli, dressed in blue and grey arranges a bouquet of flowers in these colours. Panoramic depictions of the landscape mention "bluish fells" off in the distance, or the setting sun and the landscape covered in a gauze-like haze. According to the student, Elli's blue eyes are marked by melancholy and sadness. The calm blue waters of a lake in the summer invite Elli to cast herself in and commit suicide. Death and grief as the signification of blue in *Papin rouva* are also reinforced by the intertexts of the work. As pointed out by Mouchard and Neefs, blue (*bleu*) and bluish (*bleuâtre*) are repeated in *Madame Bovary*,<sup>70</sup> where blue appears in the negative connotation of the hereafter and death. The blue discourse of melancholy in *Papin rouva* refers to the entropy taking place amidst the lyrical landscape.

The negative force of entropy erodes the meanings of beautiful phenomena. At the end of *Papin rouva*, Elli's life is characterised by an experience of emptiness and meaninglessness. "For ever, boats will pass by here, and for ever the waves will splash to tell her of gloomy hopelessness and the emptiness of life."<sup>71</sup> Emptiness, the terminus of the suffering of static entropy is the end result of entropy, inertia. The tendency of different entropies to erase differences culminates in the static experience of emptiness.

*Towards reconciliation*

Man and nature imitate each other in Naturalistic literature. Kauppi-Heikki's *Laara* begins with a description of a rotting crop destroyed by frost and ends in a scene in which Laara's body undergoes the same process of destruction. The human life-span follows the biological model of the cycles of nature: birth, life, degeneration and death.<sup>72</sup> On the other hand, nature, like landscape, is given human features. In *Maailman murjoma* for instance the forest is full of vital energies. Man takes on animal features: Junnu of *Maailman murjoma* is a human beast and, the character Mari in *Köyhää kansaa* becomes a suffering, non-rational animal. The train in *Maailman murjoma*, in turn, combines mechanical and organic features. Man, animal, machines and even plants imitate each other. Baguley points out that the usual function of mimesis is to produce differences and to diversify the world.<sup>73</sup> In Naturalism mimesis, however, functions as a force producing sameness instead of difference, as repetitive copying that erases difference. Becoming the same is a trait common to all entropies. individuals are dissolved in the entropic process, which merges them into one and the same universe.

The relationship between disintegration and mimesis has also been discussed by René Girard in his work *La Violence et le sacré* (1971). In his analysis of tragedy, Girard presents the connection between the destruction that takes place in it and replicating mimesis. Girard maintains that order, peace and fertility are based on differences prevailing in culture. Differences are also a precondition for achieving individual identity: the individual can define his relationship with others and thus his own place in culture. Tragedy, destruction and violence, in turn, begin with the disappearance of differences.<sup>74</sup> As a result of the disappearance of differences, nothing will be stable any more in society.<sup>75</sup> As pointed out by Michel Serres, the chaos and disorder of entropy signify the termination of difference.<sup>76</sup>

On the other hand, the extreme nature of suffering makes Naturalistic characters hope for death and destruction. Mari in *Köyhää kansaa* wants to kill first her family and then herself, for "it would have been better not to have been born than to come here to suffer the sorrows of the world. He who is non-existent will not feel pain or go hungry" is Mari's train of thought.<sup>77</sup> On the other hand, there is also a cathartic element to the ruin of Mari and her family. At the end of the book Mari's deranged scream of pain echoes through the city to comfort others who are suffering. Despite its pain, this scream, resounding over the fields and along the highway, is like the first bud of hope rising from a soil destroyed by entropy. The way in which Canth describes the progress of the scream through the city resembles the final passage of Zola's *Germinal*. At the end of *Germinal*, after the uprising has been quelled, the mine has collapsed and everything has been destroyed, Zola paints the image of a landscape sprouting and putting forth buds. In addition to this biological process, another *germination* also takes place at the end of *Germinal*.<sup>78</sup> The closing remarks point to the generations of the future who will rally for revenge. Naturalistic entropy is in a circular relation with cohesion,

as Michel Serres points out: the difference which maintains harmony is reborn from the sameness caused by the entropic process.<sup>79</sup> The hope of better things resides in complete destruction.

The pessimistic philosophy of Arthur Schopenhauer with its conception of man locked in the endless circle of Will and desire influenced the thinking of Naturalistic writers. But Schopenhauer's philosophy also contains features of reconciliation and optimism associated with the terminus of entropy, the merging to become the same. Schopenhauer's ethic presents the opportunity to overcome Will and desire specifically by becoming the same: it is possible to transcend suffering if man exceeds the boundaries of the subjective self, removing the border between self and other to see the world as one and the same Will and to see in other creatures oneself and one's own suffering.<sup>80</sup> The ending of suffering is realised by a process of becoming the same, thus by a kind of entropic disintegration. The Schopenhauerian solution appears in Zola's novel *La Joie de vivre* (1884), in which the principal character Pauline is able to rise above all the suffering that she has encountered, accepting the sufferings of life as belonging to it and concentrating her efforts on love for her fellow man.

Static entropy ends in a chaotic void, but paradoxically rising above suffering and optimism are possible in this entropy. An example of a person who despite her own suffering is able to feel compassion for others and to understand their disruption and pain is Elsa's mother in Pakkala's novel *Elsa*. The mother is an onlooker of the tragic and dynamic suffering played out in the work and herself experiences static suffering. Her daughter, who has given birth to an illegitimate child, dies and her grandson is sold into service. At the end of *Elsa*, the mother is surrounded by the lifelessness, emptiness, vacuity and lonesome suffering of static entropy. Nonetheless, she tries to pray for Elsa's friend, a prostitute: "God help her if she lacks strength, and we people are weak in our strength."<sup>81</sup> The mother also stands up for the ridiculed prostitute, asking the one who mocks her: "Where is your pity and compassion?"<sup>82</sup>

Elsa's mother is able to cross the boundary between self and other, and in a way she also receives a prize for her compassion. The novel ends on an optimistic note, when Elsa's son is brought back to his grandmother. The child is a kind of pardon, an inkling of reconciliation, a spark of hope for the future amidst continuous disintegration. In dynamic entropy a child often signifies only the eternal continuation of degeneration. Children are incarnations of degenerating biological nature: the child will suffer from the consequences of its mother's sins, as in Kauppi-Heikki's *Kirottua työtä*, where Anna Liisa's child is a sickly dying weakling, or in Canth's *Salakari*, where the adulterous mother's son dies. In static entropy, however, the child is presented as an atonement, a sign that the chain of degeneration will not continue endlessly. Through her grandson, Elsa's mother receives at least something good to replace all the bad things that have happened. The child raises hope of the possibility of justice. A generation of suffering may be only one stage in the grand passage of history – things may be different in the future.

## Conclusions

Finally, I would like to underline certain points mentioned above. First of all, although the discussion of the various entropies focuses on certain works of literature, I would emphasise that the models I have presented are realised only in part in the individual works. The entropies are not mutually exclusive. Teuvo Pakkala's *Elsa* is a good example of a work of literature with all the entropies. In addition to tragic and static entropy mentioned above, the features of dynamic entropy are brought out in Pakkala's novel – Elsa's death underlines dynamic physical disintegration.

The family resemblance – entropy – which gives the three genres cohesion is another matter of great importance. What does it ultimately mean? Based on my analyses, it can be said that the relationship of the texts to the entropic vision shared by the genre do not necessarily mean simply the acknowledgement of disintegration and degeneration. The texts can also express a critical attitude towards the entropy played out in the works, a tendency towards the reconciliation of suffering and degeneration, as noted at the end of my article. In this way the poetics of disintegration will – paradoxically – also produce continuity.

*Translated by Jüri Kokkonen*

## NOTES

- 1 By "Realism" I refer here to a period associated with a certain historical era. Further information in English on the literature and writing of the period can be found, for example, in George C. Schoolfield's *A History of Finnish Literature* (1998). Lincoln: University of Nebraska Press.
- 2 Among literary historians Rafael Koskimies and Kai Laitinen, for example, do not recognise Naturalism in Finnish literature. Koskimies 1965:12 and Laitinen 1991: 218.
- 3 Päivi Lappalainen's *Koti, kansa ja maailman tahraava lika* (2000) deals with Naturalism in Finnish literature. Pekka Lappalainen's study *Realistisen valtavirtauksen aatteen* (1967) also recognises the natural-scientific factors of Naturalism, such as Darwinism, as one of the background factors of "the period of Realism". Naturalistic features in Finnish literature have also been noted by Mikko Saarenheimo (1924), but he chose to regard it as a by-product of the Realist School. Saarenheimo 1924: 194.
- 4 Central to Fowler's research is the rejection of a classifying and categorising concept of genres. According to Fowler, the individual works of a genre are linked by family resemblance. According to him, even genres are not eternal and unchanging, but rather in a continuous state of change. "It is by their modification, primarily, that individual works convey literary meaning", notes Fowler. 1982:24.
- 5 This material is a selection, but it includes works by the best-known Finnish authors of the period (Juhani Aho, Minna Canth, Teuvo Pakkala), works by Finland-Swedish writers (Ina Lange and K. A. Tavaststjerna), and works that have received less attention in earlier studies (the writings of Kauppi-Heikki and Ina Lange).
- 6 The term *fennomania* was applied in the 19th century to a political orientation that had formed around the so-called Finnish Party and called for reinforcing the

national status of Finland and Finnish culture and its supporters were known as *fennomans*. During the 1870s the fennoman movement split in two. These young fennomans wanted separation from the conservative ecclesiastical-agrarian thinking of the older generation. Young fennomans were supposedly liberal, yet they opposed Naturalism. The cultural journal *Valvoja*, in which anti-naturalist criticism was published, was an organ of the young fennomans. The author Juhani Aho, discussed below, and Th. Rein and O. E. Tudeer, contributors to *Valvoja* quoted here, were all young fennomans.

- 7 This is pointed out in Mervi Kantokorpi's article "Naturalismin kuvotus" (1998), in which she discusses the reception of Naturalism in the *Valvoja* journal. – Opposition to Naturalism as an "un-Finnish" tendency lived on in literary histories in the 20th century, which continued to be written in a nationalist tone for a long while. On the other hand, Marxist literary studies of the 1970s established the concept of Realism at the cost of Naturalism, as the latter did not carry out the requirement of social change posed by Marxist research.
- 8 "The Finnish people are young and healthy; they know that the future lies before them, but it is a future that must be earned with hard concerted effort," wrote O.E. Tudeer in his review of Juhani Aho's *Papin rouva* in *Valvoja* in 1894. Tudeer was not satisfied with the French influences of Aho's novel, which he regarded as un-national. Tudeer 1894: 35. See also the article by Kantokorpi.
- 9 Article by Th. Rein in *Valvoja*. Rein 1888: 548.
- 10 Letter to Kaarlo Brofeldt 1884. Canth 1973:142.
- 11 Pakkala wrote thus to his wife in 1888. Pakkala 1982: 75.
- 12 Aho 1885/1964: 11.
- 13 Weinstein 1972: 48.
- 14 Entropy is associated with Naturalism not only by David Baguley but also by Michel Serres in his study *Feux et signaux de brume. Zola. (1975)*. Baguley discusses two forms of entropy, the Goncourtian and the Flaubertian in French Naturalism. The Goncourtian type represents a more Darwinistic Naturalism "that takes up the tragic model of the fall, presenting it as a process of deterioration, prolonged in time and deriving its causality from particular determining factors (hereditary taints, neurotic dispositions, adverse social conditions)". The Flaubertian type, in turn, is a more Schopenhauerian Naturalism, in which "the determining factor is more generalised, a fundamental inadequacy in the human condition which traps the individual in the inextricable dilemmas, frustrations and disillusionment of daily existence". Baguley 1990: 95–96.
- 15 Zola 1880/1909: 26–27.
- 16 Serres 1975: 63.
- 17 Here my conception of the variations of the genre differ from Alastair Fowler's theory, in which they are chronologically consecutive, periodically arranged "stages". Fowler, for example, sees the development of the Gothic novel as a process of primary, secondary and tertiary stages. Fowler 1982: 163. This model of entropy, however, is not such an evolutionary theory of Naturalism or a chronological continuum.
- 18 "Kauppi-Heikki" was a pseudonym, The author's real name was Heikki Kauppinen.
- 19 O'Donovan 1995: 220.
- 20 Baguley 1990: 102.
- 21 On the common people as a threat to the educated classes in literature at the turn of the century, see Pirjo Lyytikäinen's article in the present volume.
- 22 Kauppi-Heikki 1891/1921: 62.
- 23 Kauppi-Heikki 1891/1921: 51.
- 24 Lange 1885: 71.
- 25 Lange 1885: 77.
- 26 Lange 1885: 101.
- 27 Ferrera, quoted in Rimmon-Kenan 1983/1991: 48.

- 28 In his theory of genres Alastair Fowler speaks of the concept of the antigenre. New genre can develop as antitheses and counterstatements to existing genres. Fowler 1982:174.
- 29 In antigenre theories, comic texts are specifically regarded as examples of antigenre. Fowler's example of an antigenre is *Don Quijote* as the antigenre of the romance. Fowler 1982: 174. *Don Quijote* is also analysed by Gerard Genette in his section on the antinovel in *Palimpsestes* (1978). Genette 1978: 164–175.
- 30 Parody can be understood in a limited sense to be a comic version of a work, seeking to mock and ridicule the heroic figures and events of the antiwork. For example The Battle of the Frogs and Rats is a parody of Homer's *Iliad*. See Genette 1978: 147.
- 31 Lange 1885: 13.
- 32 Aho's naturalistic works, however, are not in agreement with his idealisation of Finnishness. On the other hand, the enthusiasm of the fennomans, including Aho, waned towards the turn of the century, and many of the fennomans who believed in the sanctity of the Finnish nation (Aho included) noted their disappointment in the Finnish people and in their own ideals.
- 33 Fowler 1984: 106–107.
- 34 The end of *Maailman murjoma* is somewhat open to interpretation, as pointed out by Kai Laitinen (1984: 84): does Junnu die or is he only imprisoned? I would tend to support the interpretation that Junnu dies, because the text notes that he went on his "eternal way". In any case the end of the story also signifies the end of Junnu's life.
- 35 Baguley also refers to anagnorisis in Naturalism. Baguley 1990:80.
- 36 Aristoteles 1967/1977: 34.
- 37 Barthes 1955/1986: 90–91.
- 38 Pakkala 1894/1958: 141.
- 39 Barthes 1955/1986: 90.
- 40 Kinnunen 1985: 191.
- 41 Steiner 1961: 291.
- 42 Ruin 1885: 144.
- 43 Bernheimer 1989: 783.
- 44 For example in Zola's *La Bête humaine* hereditary degeneracy is compared to paying the debts of one's forefathers. Suffering from his inexplicable homicidal lust, Jacques Lantier thinks that "he paid for others, fathers, grandfathers, drunken generations..." Zola 1890/1997: 99.
- 45 Zola observes for example that the constituent factors of passions are not precisely known. Zola 1880/1909: 8.
- 46 Zola 1880/1909: 37.
- 47 Aho 1893/1951: 337.
- 48 Aho 1894/1951: 309.
- 49 Lukács's concept of Realism proceeds from the idea that one can know from reality what it is. A realistic work will thus crystallise, as it were, for the reader the ultimate nature of reality. Art binds phenomena that appear fragmented and alienated to man.
- 50 Den Tandt 1998: 17.
- 51 Baguley 1990: 213.
- 52 Aho 1894/1951: 291.
- 53 The *Kalevala*, Finland's national epic, was compiled and prepared by Elias Lönnrot on the basis of folk poetry that he had collected. It appeared in its present scope in 1849, a more limited version having already appeared in 1835–1836. The motto of *Maailman murjoma* is a verse from the Kullervo poem of the *Kalevala*. Kullervo is a figure of vengeance sold into slavery and avenging the wrongs that he has suffered. Among those he kills are the members of his own family. The tragedy of Kullervo includes incest – he sleeps, unwittingly, with his sister. There is no incest motive in *Maailman murjoma*.



- 54 Zola maintained that Naturalism is not really literature, because it was associated with natural-scientific research and marked a return to nature and reality. The word 'literature' was pejorative for Zola, for whom it meant idealistic and romantic literature, such as the works of Victor Hugo.
- 55 The heterogeneous nature of Naturalism is underlined by Baguley. Baguley 1990: 73.
- 56 The requirement of strict boundaries and the purity of genres derives from Antiquity. "Versibus exponi tragicis res comica non vult – a comic theme should not be presented in tragic verse, wrote Horace in *Ars Poetica*. Horatius: 31.
- 57 Ernst Ahlgren is the pseudonym of the Swedish author Victoria Benedictsson. In *Fru Marianne* (Madame Marianne) the bourgeois girl Marianne marries a man with a farm in an outlying region, but falls in love with a decadent student who comes to spend the summer with his friend the farmer.
- 58 Todorov 1978: 67–68.
- 59 Aho 1893/1951: 155.
- 60 Lukács 1955/1958: 17. In *Wider den Missverstandenen Realismus* (1955) Lukács analyses decadent/avant-garde literature stemming from the Naturalism of the 19th century yet living on the modernism of the 20th century. In Lukács' theory decadent literature is the opposite of Realism. In Realism the being of man is linked to social reality and man is an Aristotelian "political animal". In Decadence, in turn, such ties do not exist, and the basis of being lies in existential loneliness.
- 61 Aho 1893/1951: 295.
- 62 Elias Lönnrot also compiled the *Kanteletar* (1840–1841) on the basis of the folk poetry he had collected. The *Kanteletar* contains lyric folk poems, ballads and legends.
- 63 Lyytikäinen 1991: 175. Aino of the *Kalevala* is a beautiful young woman whom the old rune-singer tries to woo to be his wife. She chooses to drown herself in a lake rather than to marry the old man.
- 64 Vattimo 1989: 41.
- 65 *Kanteletar*, First book, poem 145.
- 66 This is a poem by Arvi Jännes from 1889.
- 67 The "beauty" of Naturalism has also been discussed in French studies. Pierre Martino describes novels by Zola such as *La Faute de l'abbé Mouret* (1875), *Une Page d'amour* (1878) and *La Joie de vivre* (1884) as "works of repose and recreation", marked by linguistic freedom, lyrical presentation and a kind of new beauty. Martino 1969:85.
- 68 Bonnefis 1978/1982: 129; 143.
- 69 The blue theme in *Papin rouva* has previously been interpreted as a Finnish-national symbol (e.g. Niemi 1985: 107). This interpretation is relevant in itself, but I want to present a different perspective.
- 70 Mouchard & Neefs 1986: 162–163.
- 71 Aho 1893/1951: 395.
- 72 Baguley 1990: 216.
- 73 Baguley 1990: 219.
- 74 Girard 1971: 76–77.
- 75 Girard 1971: 220
- 76 Serres 1975: 76.
- 77 Canth 1886/1974: 253.
- 78 germination= sprouting, coming into being
- 79 Serres 1975: 77.
- 80 Salomaa 1944: 286–287.
- 81 Pakkala 1894/1958: 182.
- 82 Pakkala 1894/1958: 183.



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